

CD 2005--25



Sunday, April 10, 2005
2:30 pm, Walter Hall

Faculty of Music
Presents

GUSTAV CIAMAGA AT 75
Electroacoustic Music Concert

PROGRAM

Spadina Minilogues (2003)

Possible Spaces no. 6 (2001)

Possible Spaces no. 7 (2002)

Possible Spaces no. 9 (2004)

Possible Spaces no. 10 (2004)

INTERMISSION

Facing North no. 2 (2004)

Paradigm Lost (2004)

For DL: (2004)

PizzA (2005)

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All of the compositions on this afternoon's concert were realized with a technique similar to that employed in early electronic music... 'tape-splicing'. Using a contemporary version of this process (also akin to film editing), digital audio 'snapshots' of varying lengths are spliced into a continuity while viewing, transforming and auditioning the results in real-time within a computer graphic environment. Unlike cinematic film where only one continuity is unfolding over time, several musical continuities or audio-channels can co-exist. The individual audio snapshots can be single pre-recorded sounds or longer musical gestures or phrases. Perhaps only conjectural, but the performance of this acousmatic art resulting from this cinematic process has been defined by Quebec colleagues as «cinéma pour l'oreille» (cinema for the ears).

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Notes and Biography

Spadina Minilogues, like many of my compositions, utilizes audio clips of the human voice in many guises from the coherent to the unintelligible. The second movement disassembles the spoken phrase: "This is a sample of granular synthesis." The third movement quotes from one of Ginsberg's "Howl" poems.

Possible Spaces no. 6, 7, 9 and 10 are part of a continuing series of electroacoustic journeys through various compositional spaces. Inspired in part by F. Bayle's "Espaces inhabitables" where the sonic imagery evokes the spaces of Jules Verne, the interior and exterior 'spaces' in my work explore other possible compositional environments and attitudes. These works are dedicated to my colleagues Christos Hatzis (no. 6), Dennis Patrick (no. 7), Anthony Gnazzo (no. 9) and Lars-Gunnar Bodin (no. 10).

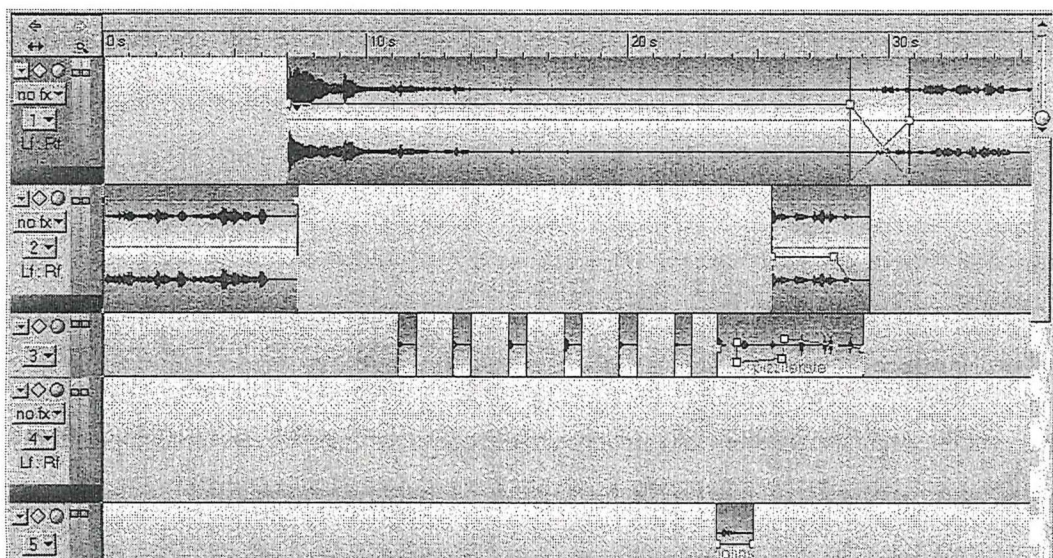
Facing North no. 2. A compositional impression of a Canadian region which I've never seen first hand. Midway through the composition and at its conclusion—an aural transformation of Inuit 'throat-singing'.

Paradigm Lost. The sounds of the piano (prepared and normal) with references to and variations on Brahms Intermezzi, op. 119.

For DL:. One of a series of pieces written for deceased colleagues (others: For G:, For P:, Pour M, etc.) The DL in this instance refers to New Zealand composer, Douglas Lilburn (1915-2001). In conversations I had with Lilburn he professed a fondness for the sound of the ocean and the utterances of Maori natives. I have imbedded these sounds (which Lilburn used in his own work, "The Return"), into my musical discourse.

PizzA. The title of this scherzo-like composition can be pronounced in two ways. The second pronunciation is the musical directive to a string player...pizz on the pitch 'A'. The sound of string pizzicatos permeates much of the work and eventually provides the concluding gesture, repeated pizzicatos on the pitch 'A'.

Score of PizzA (first 35 seconds)



Gustav Ciamaga was born in London, Ontario. He attended the University of Western Ontario (1951-54) while studying privately with Gordon Delamont. He studied composition with John Weinzwieg and John Beckwith at the University of Toronto (1954-56) and composition and musicology at Brandeis University in Waltham, Massachusetts, where his composition teachers were Arthur Berger, Harold Shapero, and Irving Fine. While in Waltham he founded the Brandeis Electronic Music Studio in 1962. He joined the Faculty of Music, University of Toronto, in 1963 and became director of the Electronic Music Studio in 1965 and chairman of the theory and composition department in 1968. He was Dean of the Faculty of Music 1977-84 and acting principal of the RCMT 1983-4 and retired in 1994 as Professor Emeritus.

Ciamaga is a member of the Canadian League of Composers, an associate of the Canadian Music Centre, and an honorary and founding member of the Canadian Electroacoustic Community.